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THE WALTZ KING DEAD.

Johann Strauss' Notable Life and Career.

Johann Strauss, the universally accepted "Waltz King" of the world, and the creator of innumerable pleasing dance and song melodies, died on Saturday, June 3, in Vienna, of acute bronchial catarrh, from which he had long been suffering.

This is a great loss to the musical world, for, although Strauss' compositions were cast in the lighter forms of the operetta and the dance, yet he worked with such superior material, and so artistically, that he gained the affection and esteem, not only of the general public, but as well of his brother musicians all over the world.

The primary cause for this was the unique position held by Strauss, even among dance-music writers.

He was an innovator in this particular field, and from him we first learned that a waltz can be as much of a work of art as is a symphony.

Of course, Strauss' father had written waltzes that were popular in every civilized country, even before young Johann was born; but it remained for the latter to lend new harmonic, orchestral and rhythmic beauty to this popular and much-abused dance form.

Of Strauss' melodies, it has been truly said that "those irresistible waltzes first catch the ear and then curl round the heart, till on a sudden they invade and will have the legs."

Johann Strauss was born in Vienna, October 25, 1825. He was the eldest and most distinguished of three sons, who followed more or less successfully in their father's footsteps.

Johann, the younger, was destined for a business career, but, by the aid of his mother, he secretly studied music.

When only six years old he composed his first waltz, "First Thought." He studied harmony and counterpoint very thoroughly, and early became a splendid violinist.

But until he was eighteen the secret was kept from his father. There was a curious vein of artistic jealousy in Johann the elder. As a father he loved his heir apparent, but as a musician he would tolerate no rival and no successor.

When, on October 15, 1844, young Johann threw aside all concealment and boldly accepted the position of conductor at Dommayer's, at Hvistsing, near Vienna, the storm broke. The old gentleman left his home and refused for a while to have anything further to do with his recalcitrant family.

But the nineteen-year-old conductor sprang into immediate success. Vienna admired his audacity. The young heir apparent had a party as enthusiastic as his royal father. He showed his appreciation of the latter by conducting his famous "Lorelei" waltzes, and followed these by a number of his own compositions.

Johann I. died in 1849. Then Johann II. joined together his father's orchestra and his own and made a successful tour in Austria, Poland and Germany. For ten years he undertook the direction of the Summer concerts in the Petropaulowski Park, at St. Petersburg. Meanwhile, in 1853, he had been the first to introduce fragments of "Lohengrin" in Vienna, and later on it was he who first played portions of the "Meistersinger" in the same city.

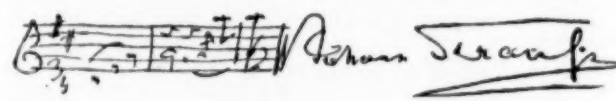
While thus showing appreciation and foresight, he did not neglect his own original talents. He wrote in all some five hundred waltzes, of which "The Beautiful Blue Danube," the "Thousand and One Nights," the "Roses from the South" and "Wine, Woman and Song" were among the most successful. He also produced a number of light operettas. The best known are "Indigo," and "The Forty Thieves" (1871), "The Carnival in Rome" (1873), "Die Fledermaus" (1874), "Cagliostro," "Prince Methusalem," "The Merry War" and "The Queen's Lace Handkerchief." His single effort in the line of regular opera, "Ritter Pazmann," achieved only a succes d'estime,

when produced at the Imperial Opera House, in Vienna, in 1893.

From 1863 to 1870 Johann had held the much-coveted position of Court Ball Musical Director to the Emperor of Austria. This he resigned in the latter year to his brother, Eduard, in order to devote himself to composition. He had also made public appearances in London and in Paris.

During the great Gilmore Jubilee he came to the United States, but without his orchestra, which was first heard in this country in 1893, under the direction of his brother, Eduard.

In October, 1894, the corporation and citizens of Vienna



joined in a monster celebration of the golden jubilee of her most popular musical composer. A new operetta by Strauss himself, entitled "The Apple Feast," was produced for the first time in the Vienna Theatre, and during the week which marked the duration of the festival every theatre and opera house in Vienna performed selections from his dance music or produced some one of his operettas. The occasion wound up with a grand banquet, congratulations and presentations of addresses and floral tributes.

Strauss was thrice married, but he leaves no children of his own. A stepdaughter, whom he adopted, survives him.

Johann Strauss valued his operettas above all his other compositions. "The very smallest success of one of my operas," he once wrote, "stands in my estimation higher than all the rest. Nevertheless, it is as a composer of waltzes that the world will longest remember him. In that domain he is supreme.

Brahms and Wagner both recognized this. "One of Strauss' waltzes," said the latter, "as far surpasses in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries as the steeple of St. Stephen's surpasses the advertising columns on the Paris boulevards."

A terse but potent obituary of Strauss was spoken by

a lady last week, who said: "He has done more for humanity than Beethoven or Brahms."

The funeral, on Tuesday, of the celebrated composer was a great public ceremony, the whole populace of Vienna rendering honor to its idol.

The procession was very long, the cortège including eight cars of flowers. The Burgomaster of Vienna and the municipal authorities, with many distinguished representatives of art, literature, music and drama, followed the hearse.

The cortège paused outside the Conservatoire of Music, where orations were delivered. The burgomaster made a brief address at the temporary grave.

Along the whole route of the procession the gas lamps were lighted. The absence of the widow of Eduard Strauss, the brother of the deceased, caused considerable comment.

The remains will be finally interred between the graves of Schubert and Brahms.

IS BLAUVELT COMING?

After all the papers, daily and weekly, had announced positively that Mme. Blauvelt was to sing with Grau next season, there now come advices from London which say that the popular American singer has already signed a contract with Mr. Newman, the well-known English concert-manager, for the coming season.

Verily, these are the days when the newspaper man is "easy" for any press-agent with even an iota of brains. Is Blauvelt coming? It's up to you.

MME. BARN TO MARRY.

Mme. Marie Barna, the opera singer, is engaged to be married to Mr. Frank Russak, a broker, of New York.

Mme. Barna, whose name in private life is Marie Ellene Barnard, is a daughter of Judge and Mrs. Allyn Mather Barnard, of San Francisco, and a granddaughter of Timothy Barnard, Judge of the Supreme Court of Monroe County, New York, for many years. She was born in California, and began her career as a concert singer.

After studying in Italy for several years, she made her debut there in opera, and season before last she returned to America to sing with the Damrosch-Ellis Company. She was heard with that organization at the Metropolitan Opera House, and had much success, particularly in the rôle of Brünnhilde. Last season she sang with the Ellis Opera Company.

After her marriage to Mr. Russak, which will occur at an early date, Mme. Barna will retire permanently from the stage.

COMPOSERS WIN PRIZES.

The "Musical Record" some months ago offered prizes for piano pieces, songs, cantatas, etc. The winners in the competition have just been announced. They are: Mr. Louis Victor Saar, New York, first prize of \$75 for the best piano solo ("Variations and Fugue, in G"); the second prize of \$55 fell to Mr. Harvey Worthington Loomis, New York ("Hungarian Rhapsody"); while the third prize has not yet been awarded. The first prize for the best church song was awarded to Geo. W. Chadwick, Boston, for his setting of "A Ballad of Trees and the Master," by Sidney Lanier; second prize, Dr. Paul Klengel, New York, for his "Wedding Song;" third prize, Mr. Bruno Oscar Klein, New York, for his "Come to Me, All Ye That Labor," with violin obligato. The first prize for the best concert song went to Miss Adele Lewing, New York, for her song, "Fair Rohtraut;" the second prize was won by Mme. Helen Hopekirk, Boston, for a song with violin obligato, "Under the Still, White Stars;" and the third prize was awarded to Mr. Frederic Field Bullard, for his song, with violin obligato, "The Lass of Norwich Town." The result of the cantata competition will be announced in the August number of the "Musical Record."

Berlin Opera Statistics.—At the Royal Opera House, in Berlin, during the past year 229 operatic performances were given. Lortzing's "Czar and Carpenter" had more productions than any other work.

Thomas and the Russians.—Among the many novelties presented by Theodore Thomas with the Chicago Symphony Orchestra this season, were compositions by Glazounoff, Glinka, Strauss, Dukas and Tschaiowsky. Thomas is taking up the Russian school quite extensively

SAENGERFEST JUBILEE PROGRAMMES.

The immense commemorative Golden Jubilee Saengerfest, to be held soon in Cincinnati, is interesting musicians throughout the entire country, and it is expected that the attendance will be the greatest ever known at a gathering of this kind. Here are the complete musical programmes:

WEDNESDAY, JUNE 28.

Overture—"Weihe des Hauses" (Consecration of the House).....Beethoven
Gloria, from "The Lord Is King".....Barnby
Cincinnati Reception Chorus and Orchestra.
Address of Welcome.....
Mayor Gustav Tafel, President B. Bettmann, Hanno Deiler.
Flag presentation.
Song.....By the Louisville Liederkranz
Solo—"Glocken Arie" (Bell Song).....Delibes
Miss Charlotta Maconda.
"Weihe der Kuenste (Consecration of the Arts.) Prize Cantata for Solo, Chorus and Orchestra. Words by Dr. Bruehl, music by Dr. N. J. Elsenheimer.
Soloists—Miss Sara Anderson, Mrs. Marshall Pease, Mr. George Hamlin, Mrs. Oscar Ehrigott and Mr. Joseph S. Baernstein. Under the direction of the composer.

THURSDAY MATINEE, JUNE 29.

Overture—"Don Juan".....Mozart
With Concert Ending by Theodore Thomas.
Chorus—(a) "Komm, Verhüllte Schoene".....M. Hauptman
Words by F. Rueckert.
(b) "Die Prager Studenten"—Joseph V. Eichdorf, L. Lenz
Milwaukee Music Verein.
Solo—"Dich, Theure Halle" ("Tannhäuser")....Wagner
Miss Sara Anderson.
Symphonic Poem—"Phaeton".....Saint-Saëns
Aria—"My Heart at Thy Sweet Voice" ("Samson and Delilah").....Saint-Saëns
Mrs. Marshall Pease.
Chorus—"Wo ist Gott".....United Singers of St. Louis
Orchestra—"Invitation to the Dance"
("Aufforderung zum Tanz").....Weber-Berlioz
Arie aus "Der Freischuetz"—Durch die Wälder...Weber
Mr. George Hamlin.
Chorus—"Schlafwandel" (Words by Gottfried Keller)....Fred Heger
Philadelphia Maennerchor.
Aria—Aus "Lakmé" ("Pourquoi").....Delibes
Miss Sara Anderson.
Orchestra—"Kaisermarsch".....Wagner

THURSDAY EVENING, JUNE 29.

Overture—"Rienzi".....Wagner
Chorus—"Festhymne".....Hans Sitt
Recitative and Aria from "Mireille" (mon cœur non peu change).....Gounod
Mrs. Corinne Moore-Lawson.
Chorus—(a) Es steht eine mächtige Linde.....Pache
(b) Der Fruehling am Rhein.....Brau
Solo—Den Kampf versagt der Ehr, Gebot.....Händel
Mr. Joseph S. Baernstein.
Orchestra—Suite Peer Gynt No. 1.....Grieg
Chorus—Wohl durch die Nacht.....Old Welsh Air
Aria aus "Lucia"—"Wahnsinnsscene" (Mad Scene).....Donizetti
Miss Charlotta Maconda.
Orchestra—"Akademische Fest Overture".....Brahms
Chorus (a) "Da die Stunde kam".....Menge
(b) "Wenn nicht die Liebe War.".....Grieg
Soli—(a) "Solvegs Lied".....Grieg
R. Kieserling, Jr.
(b) "Staendchen".....Meyer-Hellmund
Mrs. Corinne Moore-Lawson.
Chorus—"Die Kreuzfahrer".....M. Filke

FRIDAY AFTERNOON, JUNE 30.

Overture—"Tannhäuser".....Wagner
Chorus.....United Singers of Pittsburg
Children's Chorus—"Our Country's Flag".....J. Surdo
Words by J. B. Peaslee.
Aria—Hans Heiling, "An Jenem Tag".....Marschner
Mr. Oscar Ehrigott.
Overture—"Oberon".....Weber
Solo—"Der Hirt auf dem Felsen".....Schubert
Chorus.....Buffalo Orpheus
Orchestra—"Slavonic Rhapsody".....Dvorak
Solo—"O Du, Mein Holder Abendstern".....Wagner
Mr. Oscar Ehrigott.
Children's Cantata—"The Fairies' Festival".....S. Smith
Soprano Solo.....Mrs. Corinne Moore-Lawson
Rakoczy March.....Berlioz

FRIDAY EVENING, JUNE 30.

Vorspiel—"Die Meistersinger".....Wagner
Chorus—"Geloebniss".....Seyffardt
Solo—"Les Adieux de Jeanne d'Arc".....Tchaikowsky
Miss Sara Anderson.
Overture—"Fidelio".....Beethoven
Chorus—(a) "Fruehlingsklage".....Kneisel
(b) "Singe Du Voegelchen".....Baldamus
Aria Aus Orpheus—"Che Faro Senza".....Gluck
Mrs. Marshall Pease.
Orchestra—Symphonic Poem, "Les Preludes".....Liszt
Chorus—(a) "Soldatenbraut".....Spiedel
(b) "Schwertlied".....Weber
Aria Aus Eugen Onegin—"Wohin Seid Ihr, Gold'ne Tage".....Tchaikowsky
Mr. George Hamlin.
Symphonische Dichtung—"Danse Macabre".....Saint-Saëns
Solo—"Die Lorelei".....Liszt
Miss Sara Anderson.
"Star Spangled Banner".....Orchestra, chorus and audience

THE NEW EDUCATION.

I found Mrs. A. K. Virgil, of the Virgil Piano School, at No. 29 West Fifteenth street, ready to talk of the "New Education in Music," and to explain her Kindergarten Method that has proved so invaluable to pianists and teachers.

She is an extremely interesting personage, and full of enthusiasm regarding the progress of the two hundred pupils that have been registered in the school this year. Most of these pupils, Mrs. Virgil told me, were advanced players, a large number of teachers attending this year in search of a better method to use in their own work; others, again, are preparing for public appearances.

"I have had," continued Mrs. Virgil, "a great number of students from out of the city, many coming from the Pacific coast." Most of these players have made a specialty of public performances, and naturally have a fine technical foundation to start with.

"You know," continued she, "we are to have a special Summer school this year, and there is every prospect for a large attendance. In addition to this Summer term, from July 19 to August 22, a special line of kindergarten work will be taught. This line of work, in a musical way, is just now in great demand.

Mrs. Virgil's method of teaching was formed from the playing of great piano artists, and it was through closely watching their motions in intricate passages, and in rapid playing, that she found they then oftentimes, and unconsciously, assumed different relations of hands to keys than they maintain during slow passages in less intricate work.

This suggested to Mrs. Virgil the idea of teaching at once to beginners, in the very commencement of their study, while they are necessarily doing nothing but slow playing, the finger action employed by artists, more or less unconsciously, and the peculiar relation of hands to keys.

And she thought that they would actually be able to do rapid work, because from the first they had been trained to the finger action, relation of motions and relation of hands to keys, demanded by rapid work. This idea has proved to be true, and the Virgil pupils are known by their rapid and clear playing.

Mr. A. K. Virgil invented the Clavier in 1888, and it has greatly facilitated all technical work.

Mrs. Virgil showed me that the Clavier is a quick help to finger action and cleaner execution. She also said that teaching children by this method was interesting to both teacher and pupil, and sometimes the children disliked to stop.

All the drudgery of finger practice, scales, chords and octaves, is done on the Clavier, and the labor is greatly shortened. The use of the double clicks necessitates a quick finger action.

"Are these technical exercises of this method arranged with a view to training the memory?" I asked Mrs. Virgil.

"Yes," she replied, "and, as a consequence, by the time the pupil is ready to play an etude or a composition of any sort, the mind is ready to memorize it."

Each pupil at the Virgil School has an individual repertoire, and with many times not a single composition played by any other student.

"I want to introduce you to a wonder child," said Mrs. Virgil, calling into the room a slender young boy, with rather a pale, serious face. "I am sure he bids fair to become a great pianist. It is remarkable how much he has done in the length of time he has been in my school. In fifteen weeks Master Miner Gallup acquired the ability to trill with every pair of fingers, at the rate of 800 notes a minute. Master Gallup began his work on the 'kindergarten table piano.'"

Several of the Virgil pupils are now in London, where they have been appearing with great success. Miss Julie Geyer has been giving recitals in London, and so has Miss Stella Newmark. Miss Florence Traub is another favorite.

Miss Palmer, who has delivered the lectures at the school this season, has proved, Mrs. Virgil said, to be a most interesting young woman. She will be engaged for another season.

I left Mrs. Virgil in full sympathy with her new method, and we can look for some famous pianists after the "New Education in Music."

H. M. HIBBARD.

May Have Another Stroke.—Xaver Scharwenka, the Sybaritic pianist, who was almost killed off recently by the American newspapers, has kept his engagement as annual examiner of the Hardin Conservatory, in Mexico, Mo., and on May 16 heard and judged the annual instrumental contest there for the Scharwenka medals. Miss Lucile Provence won first honors, and Miss Gertrude Trump second. Scharwenka sailed for Europe last Tuesday.

Koert Concert.—Of a violinist very well known in New York, where he has been "konzertmeister" of the best orchestras, the Philadelphia "Times" recently said: "Jan Koert reintroduced himself to the public of the city he has finally adopted as his home, at the New Century Drawing Room, in a programme of excellent music. Although he has been a resident of the city for the last three Summers and for weeks during the regular season, Jan Koert is heard all too seldom in solo work. Associated with the surety and mellowness of his tone and the thoroughness of his technic, there is an appreciation of good music which the excellence of his school makes it possible for him to play with interesting and satisfying completeness. His popularity and accomplishments combined to win him the principal enthusiasm of the evening, and his encores were Schumann's 'Abendlied' and Bach's 'G String' aria. So that not only the programme, but also the additional selections given by way of encores, were consistent in grade of merit, a combination of itself rare in modern programmes."

MUSICAL CHICAGO.

CHICAGO, June 6, 1899.

The past week has been an uneventful one in local musical matters.

The military band concerts to be given in the public parks will begin soon, and the commissioners are out with the statement that the concerts this year will be of a higher class and better in every way than those given in the past. The bands are to consist of thirty pieces.

In the same breath they name several bands which have been engaged to furnish the music, and the mention belies their first statement entirely. Last year the park concerts were strongly criticized on account of the music consisting mainly of "rag-time" pieces and song medleys.

Johnny Hand, one of the oldest and best known band and orchestra leaders in Chicago, has been wrought up to such a pitch by the jibes and taunts of certain persons who dearly love to "josh" Johnny because of his irascibility, that he comes out in the papers in a challenge to one Phinney, an alleged rival bandmaster.

Phinney hails from Iowa, and used to have a band called the "Iowa State Band," also one called the "United States Band." He played at the Omaha Exposition last year, and, it is said, agreed to furnish the "Iowa State Band" two weeks, and the "United States Band" two weeks.

The "bands" consisted of some five or six men from the Chicago union, and the rest picked up out West. The change in bands consisted in the men wearing different uniforms. If Phinney had one-tenth as much genuine musical knowledge and ability as he has gall, there would be some reasonable excuse for Johnny Hand challenging him to a musical duel.

Johnny challenges Phinney to meet him in a public hall, with twenty-six musicians in each band, the programme to consist of twelve numbers each, and in case the judges decide against Hand, he will forfeit any amount of money covered by his rival.

In the second challenge, Johnny defies Phinney to a similar contest, the band limited to six men, the purse to be \$600. The last challenge is that Johnny will meet Phinney personally, and is willing to put up \$5,000 he can play better, and a greater variety of instruments.

The newspapers have helped the thing along, and everybody is hoping Phinney will "put up," so that the fun may be continued.

Miss Harriet Johnson, a young local pianist, assisted by Ralph Wiley, violinist, gave an enjoyable concert in Steinway Hall last Tuesday night.

Miss Johnson gives promise of becoming an unusually interesting artist. Her playing is characterized by clarity, her interpretation by refinement, and, even more than that, her style is poetic and perfectly natural.

There was a large audience, and the numbers were received with great enthusiasm.

The pupils of Walter Keller, assisted by Walter Logan, violinist, gave a recital in Kimball Hall last Friday night.

In addition to the instrumental music in the public parks this season, an innovation is to be introduced in the shape of choral singing in the open air.

The recently organized Chicago Opera School will give an operatic entertainment in Steinway Hall, June 20.

PHILIP J. MEAHL.

Ancona to Come.—Sig. Ancona is said to have been re-engaged for Grau's next season at the Metropolitan Opera House. A baritone is certainly needed for the French and Italian repertoire, although it is not quite certain that Sig. Ancona is the man to give this wing of the company the strength it needs. Maurel will not return.

Talented Thomsons.—Mr. James Fitch Thomson, MUSICAL AMERICA's bright Philadelphia representative, has been prominent of late in a musical way. He gave the last of a series of three lectures on "The Art of Singing," and these lectures have been so very successful that already Mr. Thomson has announced a lengthened weekly course for the early Fall. Recently Mr. and Mrs. Thomson sang at the Koert concert, and earned this flattering eulogy: "James Fitch Thomson sang four beautiful songs by Kretschmar, which were programmed for the first time in this city, and they met with the favor of the audience. Agnes Thomson's songs were two French compositions, which were also new and exquisitely sung. The extreme 'sotto voce' passages of each received a most delicate treatment, and she sang by way of encore a Spanish song by Schodopole."

KATHARINE FISK,
Contralto.

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ORGANS AND THEIR PURCHASE.

There is probably no subject on which the average church committee has to pass (unless it be one on change of pastors) regarding which it receives so much of either commendation or condemnation, as on the choice of an instrument for their building. If they buy an organ that is up-to-date, and the product of an art builder, they very soon find themselves bepraised of all their church associates. If, on the contrary, they happen to fall into the clutches of one of the host of mere mechanics who will furnish the most elaborate of schemes for almost a song, from the time of the instrument's installation they will find themselves the subjects of no end of comment, that may range anywhere from the mildly sarcastic to the strenuously and (im)pertinently vituperative.

The art of organ-building has made such strides within the last few years, that an instrument, to fulfil the requirements of the modern organist, must needs be equipped mechanically and electrically (or pneumatically) in a manner to amaze and astound the older school of performers, and goodness only knows what the next generation shall be warranted in demanding.

It not infrequently happens that a business man or student organist is called on to advise a committee of his church who have been appointed (mayhap at his instigation) to investigate the subject and advisability of a new organ. The mere prospect of having a new and up-to-date instrument is often the cause of his losing his head and recommending this or that builder, because of "such and such" a feature (frequently a most experimental one) of their instruments. Then, again, the temptation to make a commission from the builder (proportionately great or small, as the contract price) is one that all organists (even many professionals) are not proof against, and instances are plentiful of churches equipped with mediocre or overgrown organs, which were foisted on them by their hirelings (who should have been the ones most interested in having the best and most adaptable of instruments) because, forsooth, the builder chosen was the highest bidder in the matter of commissions. As often, a palpable ignorance on the part of the organist, as to the character and quality of the materials entering into the construction of an organ, is responsible for a failure.

In order to furnish those who have to deal with such a problem a starting-point in their planning, we venture to offer the following suggestions:

A successful or honest organist is not selling his birthright, i. e., his professional judgment, which he deems it absolutely essential to keep above suspicion, for a mess of pottage, which is what the few dollars he might receive as commissions is to him. For this reason he is very chary of giving a builder of organs the right to say that he "has a price," but rather refuses to appear in any way concerned as to the builders' relative merits. As a matter of fact, he often gives valuable time (for time, you know, is his capital) to such work gratis, rather than run the risk of being charged in any way with collusion.

Now, if churches who are on this quest would observe the same form of procedure as they would in building a church, and engage an organ specialist to prepare the best possible scheme in the form of specifications, and submit same to the various builders for sealed proposals, as almost all contracts of any size are now conducted, they would be in good favor with all concerned, and get a lower bid than if the builders expected to have to pay commissions. The specialist's (or "organ architect," we might call him) fee would in no case be as great as his commission, and he would be much better satisfied, as well as the builder.

Or the various builders might be invited to submit schemes anonymously for an organ to cost about what the committee felt they could expend. These might be submitted to the organist of the church, or, if his opinion was for any reason not respected, to an expert as before suggested, or to them both conjointly. The anonymity of the builder is the chief thing at stake, as it removes from the deciding personality all possibility of bias in view of possible gains. This course will usually result in an indorsement of two or three of the schemes submitted. The competitive test will be found to have resulted in the very best efforts to win the award on merit. The final choice will, in nine out of ten cases, be the best for all concerned.

Some two or three items, however, should be borne in mind, to wit:

A very peculiar state of affairs apparently, is that the modern electrical or pneumatic actions, which cost less in respect to material and time required in construction, should be quoted at higher rates, but when one considers the patent rights involved, the cause becomes evident. Nevertheless, though more expensive at the outset, these forms of action (or one of them) should be considered as one of the essentials of a modern church organ, in that it permits the performer (if the director) to be in the best possible place to judge of the combined effects produced by voices and organ, or (if not the moving spirit) to be in personal contact with the directing person. Only those who had labored at one of those old keyboards, set within the organ case, can realize the wonderful advan-

tages of the organist-director who is equipped with one of those latter-day possibilities, the movable console.

We have said electric or pneumatic actions, but while the latter is not without its good points, in the estimation of the writer, it does not begin to afford the resources of the former, and one cannot conscientiously advise any less than the best.

Modern tone colors, too, have been cultivated to such an extent by organ builders, that there may be said to have been as great advances made in the organ field as in that of the orchestra itself. Strings and reeds are made nowadays that with all their individual adherence to their orchestral prototypes have as great blending capabilities.

The free use of couplers (which are, we might say, for the benefit of the laymen, mechanical contrivances for securing by the pressing of any one key numerous other sounds of varying pitch or color than would ordinarily result from its normal use), has placed within the reach of the modern church resources, in an instrument of comparatively few registers (i. e. "speaking-stops") that were of yore possible only in instruments of unwieldy and abnormal proportion. It is therefore no longer necessary for a church to have "too loud" an instrument, for by the use of these "coupling" devices the small organ becomes a large one in tonal resource. The builder will probably scoff at the idea, but we believe the time will come when the organ will have perhaps an added octave on either end, but only stops of one pitch (i. e. 8-foot) and mixtures.

Indeed, when one has summed up the possibilities of the organ of to-day, he finds the modern church can have at its command an instrument truly worthy the high office of church organ, in that, as an art work it offers the very highest achievements of man, representing as it does the combined powers of the muses and the sciences harnessed within the control of the greatest of creations—the mind of man.

VOX ORGANI.

ANOTHER CHIMAY SENSATION.

Rigo, Husband of the Ex-Princess, Dies.

It is reported that Rigo, the gypsy violinist, who eloped with Princess de Chimay, née Clara Ward, of Detroit, died on Tuesday, in Alexandria, Egypt, of bubonic plague. The same despatch also announces that Mrs. Rigo gave birth to twins just before her husband's death.



PRINCESS DE CHIMAY.

The elopement of the Princess of Chimay and Caraman, then wife of Prince Joseph of Chimay and Caraman, of Belgium, with Rigo, the Hungarian Tsigane, took place in the Autumn of 1896. The Princess was formerly Miss Clara Ward, of Detroit, Mich., and is the daughter of the late Captain Ebar Ward, a millionaire. Her marriage to Prince Joseph of Chimay and Caraman took place on May 30, 1890, at the Nunciature, in Paris.

Rigo was formerly accustomed to play in the Paris restaurants, where the Princess met him. Such, however, had been her previous conduct that the announcement of her elopement with a Hungarian musician of low birth and no social or financial position caused no surprise.

The Prince of Chimay secured a divorce in the early part of 1897, and the wife of Rigo obtained one from him last March.

Rigo and the former Princess were then in Cairo, appearing at the Grand Café Chantant, and about that time she announced her intention of marrying him to legitimize their child, and then to take up her permanent residence in the suburbs of Alexandria, Egypt.

In July last, it was reported from Budapest that Clara Ward had died, but the report was subsequently contradicted.

South American Opera.—Gemma Bellincioni, the famous Italian soprano, who enjoys such immense popularity in Germany, has gone to South America, to be the star of the Summer season there.

Interesting Recital.—A most entertaining and valuable object-lesson was the vocal recital given on the afternoon of June 1 by the pupils of Mme. Torriani-Hutchinson, at the popular teacher's studio, in the fashionable Nevada Apartment, Seventieth street and Boulevard, New York. The programme was rather short, but each and every number demonstrated most conscientious striving on the part of the pupils, and absolutely correct and effective method on the part of the instructor. Mme. Torriani-Hutchinson should be very proud of this successful recital, for which she deserves even more praise than do the accomplished performers.

MUSICAL CINCINNATI.

CINCINNATI, June 4, 1899.

The list of subscribers for the Saengerfest Fund has been published, and from it appears that so far \$40,558.65 have been contributed by the citizens of Cincinnati, and a number of German and other societies toward insuring the success of that great undertaking, the Jubilee Saengerfest of the North-American Saengerbund. It is true the board in charge of the preparations for the festival has made a great many mistakes, but the object of their work is undoubtedly meritorious, and for that reason alone should have been liberally supported by the citizens. Unfortunately, there is a deplorable lack of public spirit among the business men of Cincinnati. They are ultra-conservative in their business, and carefully figure out the probable returns from their investment before they subscribe for any public enterprise. It is exceedingly difficult to arouse enthusiasm in this city, and without enthusiasm it is useless to expect financial sacrifices from conservative business men. If the Saengerfest Board should guarantee at least eight per cent. profit on every dollar subscribed for the fund, I firmly believe they would succeed without great trouble in obtaining the required amount of about \$60,000 before the end of the year. As it is, the prospects for a considerable deficit are highly favorable. I really admire the courage of the members of the board. In spite of all difficulties and unfortunate concatenations of circumstances, with the prospect of a large deficit staring them in the face, they continue their work faithfully, making blunder after blunder, but correcting them again cheerfully, without ever becoming disheartened. The festival hall alone will cost between \$45,000 and \$50,000. It was the intention of the board to dedicate the hall with appropriate ceremonies next Sunday, but there is little probability that the building will be sufficiently advanced in its construction by that time. The weather has been exceedingly unfavorable during the past week, and even with the large force of men employed in the building at present, it will be practically impossible to complete the structure by next Sunday. Some builders even predict that, owing to the numerous changes in the plans, it will be impossible to complete the building in time for the festival.

The arrangements for the twenty-first annual convention of the Music Teachers' National Association are progressing rapidly, and now that Mr. Van der Stucken, the chairman of the programme committee, has returned from his European trip, the work will be pushed with great energy. The complete programmes for the three evening concerts have been given out, and, in spite of the fact that Mr. MacDowell is not represented on them, they promise to give general satisfaction. The composers whose works will be represented on the evening programmes are Templeton Strong, G. W. Chadwick, Arthur Whiting, Howard Brockway, Bruno Oscar Klein, Van der Stucken, Henry Holden Huss, F. G. Gleason, Charles Davis Carter, John K. Paine, Dudley Buck, Victor Herbert, Albino Gorno, H. W. Parker, Johann Beck and Hugo Kaun. The soloists will be Mr. Oscar Elrgott, of Cincinnati, baritone; Arthur Whiting, of New York, pianist; Luigi Von Kunits, of Pittsburg, violin; Henry Holden Huss, of New York, pianist; Miss Adelaide Kalkman, of St. Louis, soprano; W. Y. Griffith, of Cincinnati, basso; Lino Mattioli, of Cincinnati, violoncello; Mrs. Mamie Hissem-De Moss, of Cincinnati, soprano; Mrs. Ida Lemmon-Smith, of Cincinnati, contralto; Wm. A. Lemmon, of Cincinnati, tenor; Albert F. Maish, of Cincinnati, basso. The chorus numbers will be sung by the Polyhymnia Society.

The College of Music has suffered another severe loss by the quite unexpected death of its president, Mr. Wm. McAlpin, last Friday morning. The trustees of the college will find it rather difficult to find a man of equal prominence and common sense for the position of president, at least, under the prevailing circumstances.

ERNEST WELLECK.

Yaw in London.—The London "Daily Telegraph" says, in speaking of a late symphony concert given in that city: "Miss Ellen Beach Yaw was there to sing florid airs with charm of voice and finish of execution that left nothing to be desired. Miss Yaw does not sing in opera. If she did, certain Italian works need not remain on the shelf for want of a successor to the brilliant stage vocalists of the past."

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Last Sunday a waiter at Terrace Garden, the well-known German resort at East Fifty-eighth street, was arrested for violating the concert hall regulations. It seems he served a meal and some beer to a detective while the Twenty-second Regiment Band was playing. The detective claimed that the waiter had violated the concert-hall license by selling beer while a concert was going on, on Sunday.

Magistrate Meade decided that as all the music was instrumental, and the place had a hotel license, the proprietor had as much right to furnish music with meals as have the proprietors of the Waldorf-Astoria and other hotels. Mr. Meade remarked, further, that music with meals, which was once a luxury, had now become a necessity, and as long as the proprietors of such places as Terrace Garden had only instrumental music on Sunday, or any other day, to entertain their patrons, it is no violation of the law. The prisoner was then discharged.

We have here in the decision of Magistrate Meade something like ordinary common sense. The effort to make it a crime to have a glass of beer with a meal on Sunday while a band is playing seems very ridiculous to people of ordinary common sense, especially when we consider that in this Tammany-run town the police are far more anxious to prosecute small infractions of the laws on Sundays than they are to catch and convict great criminals all the week.

When we read the disclosures of what is happening in New York that have been recently made before the Mazet committee, and then find that the very police that take money to protect crime, try to strain a point to make it an offence to drink a glass of beer on Sunday, while a perfectly reputable and well-known band is giving a concert, it suggests a condition, which, if it were not so ludicrous, would be exceedingly shameful.

This town, to use the vernacular, is "wide open;" policy shops innumerable flourish; houses of the most questionable repute ply their business openly; the law-breaker can purchase immunity, even the greatest criminals go unpunished, and while this is true, the same authorities consider it a crime to drink a glass of beer and listen to some music on Sunday.

It has been said that this condition of affairs is due to the indifference of the middle class with regard to political matters, and, consequently, through this indifference, Tammany Hall, and all that it means, runs the town. In plain words, the grossest infringements of the law are permitted so long as those who break the law are willing to pay for protection, while the law is strained to reach those who are really committing no offence, but refuse to pay tribute to the blackmailers.

The situation that we have here is not caused by the indifference of a large section of the public, but it is caused by the fact that a large section of the public prefers to have Tammany Hall in power, because that means its ability to fix things as it wants to fix them.

It is all very disgraceful, and shows that New York, with all its enterprise and wealth, is still in a very low condition with regard to common honesty and common morality.

Our friend, Ernest Van Dyck, the tenor, has just made a handsome present to his King, Leopold of Belgium, in the shape of a beautifully carved head of an American eagle, which Mr. F. R. Kaldenberg, the American sculptor, had made from a whale's tooth. The matter has been thoroughly ventilated in all the papers, so that the sculptor and Mr. Van Dyck have received a very nice advertisement. Mr. Van Dyck is coming here next season, and I presume we shall, from time to time, have other interesting press matter concerning him appear in our papers, as the distinguished tenor, having been a journalist himself in former years, is thoroughly well aware of the value of printer's ink.

Sir Arthur Sullivan, the English composer, has come forward in a new rôle at a public exhibition recently opened at the Crystal Palace, in London, by the Duke and Duchess of Connaught. He appeared in the capacity of an inventor. Sir Arthur's invention is a life-saving apparatus, to be attached to carriages. By this device, the horse can be unhitched from the carriage in an instant should occasion arise. The invention is said to have been suggested by the sad death of the late Countess of Lotham, which caused Sir Arthur to set to work to devise some

means of preventing the disasters which occur from runaway horses.

The "life-saving shaft," as Sir Arthur calls his patent, will be launched on the market of life-saving devices, and it is quite on the cards that it may contribute more to advertise his name than all the music he ever wrote.

* * *

A subscriber writes to me to know the exact age of Jean de Reszke.

If my memory serves me, he was born in 1852, at Warsaw, Poland. His real name is Jan Meczislaw Reszke; so you see he left out the middle name, changed Jan to Jean, changed Reszke to Reszke, and inserted the *dé*, which is a French, and not a Polish, prefix.

Apropos of Jean de Reszke's art, Mr. J. F. Runciman has recently written a very interesting article in the London "Saturday Review." Mr. Runciman says that some of his friends will have it that Jean, though a great artist, is not a genuine tenor, and that he (Runciman) is, therefore, beginning to wonder what on earth a genuine tenor is.

Mr. Runciman admits that M. Jean's voice has a flavor of baritone, but at the same time insists that his voice is undeniably quite distinct from that of a baritone. He thinks that all the talk about Jean not being a pure tenor arises from the fact that M. Jean once sang baritone parts. Mr. Runciman considers M. Jean's voice the most wonderful now singing, more wonderful even than Melba's, and chiefly wonderful because of the beauty of its perpetually shifting tone colors.

I am glad to see that Mr. Runciman considers Jean unapproachable as Tristan. It was the point I made last season during his appearances here.

Mr. Runciman thinks that M. Jean's great charm is his ability to play on his instrument as no other artist before the public to-day can; that is to say, that he can change tone color according to the character of the emotion which he desires to portray. This is pre-eminently true of M. Jean, and, as Mr. Runciman says, "in this respect, he is unique among singers."

* * *

The dates for the coming opera season in this country are now about finally fixed. Mr. Grau and his company will appear in San Francisco on the 2d of October for a three weeks' season. They will play a week in St. Louis, three weeks in Chicago, where the season will begin on the 13th of November; Boston, two weeks, for a season which will begin on the 4th of December; and will then appear in New York on the 18th of December for fifteen weeks. Mr. Grau has evidently learned a lesson from his last experience in Boston, which, I believe, I told you was not quite as satisfactory as it should have been, for the reason that he went there too late in the season.

* * *

Moriz Rosenthal has left us, after giving one hundred and twenty concerts are recitals. Mr. Rosenthal will not visit this country again probably for three or four years, during which he will play exclusively in Europe. His next appearance will, it is said, be in Paris. Mr. Rosenthal undoubtedly this season secured a much higher place in the regard of the musical public than he ever possessed before.

* * *

They are telling a good story about the appearance of Maurice Grau at Windsor, where he was commanded to appear before the Queen. It appears that the distinguished impresario did not have a court suit, so he called upon some of his friends among the costumiers, who fitted him out from "stock" with knee breeches and a sword.

A wag in the New York "Sun" suggests that when Mr. Grau makes his customary speech to the audience at the end of next season, he should appear in the costume in which he saluted the Queen. I am quite sure that the public would be willing to pay two dollars over the regular price to see Grau in uniform.

JOHN C. FREUND.

Taylor on "Technique."—Franklin Taylor has written a new book for advanced students of the pianoforte, "Technique and Expression in Pianoforte Playing" (Novello, Ewer & Co.) He accepts technic as the mechanical, and expression as the intellectual side of the study of pianoforte playing, the term "expression" likewise including rhythm, phrasing, variety and gradation of tone, and so forth.

Edith Miller's Vacation.—Miss Edith J. Miller, the contralto, will leave New York about the last of June for her home in Manitoba, where she will spend her vacation. Miss Miller is contralto of the Tompkins Avenue Baptist Church, in Brooklyn. Last Summer she was engaged for the Chautauqua season, and during the visit of Lord and Lady Aberdeen, at the Assembly Grounds, sang at the concert at their special request.

Summer Music-School.—A Summer school of music is to be opened in Babylon, L. I., in July, and will remain in session three weeks. It is expected that between 150 and 200 students will enroll, and that a number of eminent musicians will be included in the list of instructors. The sessions are to be held in the public school building. The students will be quartered at the Argyle Hotel, and at the Casino of the hotel a concert is to be given each evening.

TWO SINGERS.

Two singers there were, and one was like
To a queen in her royal gown—
With stately step, and pride a gleam
In the deep of her eyes of brown;
And one's was a face with a gentler grace,
And eyes that a heart shone through—
Eyes that borrowed the schoolday tint
Of a little sunbonnet of blue.

One was a singer of great renown,
Now stirring the blood with a note,
Now charming the ear with the cultured tones
That came from her shapely throat;
And one was a singer of songs of love,
And she knew not the ways of art;
But she sang right on past the ear and poured
Rich melodies 'round the heart.

Two tributes of song—and one was lost
In the deafening volley of cheers;
And one throbbed on when the singer was gone,
And the answer was silence and tears.
Ah, many the day that has passed since then,
And the singers who sang are not;
But memory holds to a little song,
And the other—forgot! forgot!
—John Howard Todd, in Boston "Transcript."

Augustin Daly Dies.—The veteran New York playwright and manager, Augustin Daly, died on Wednesday morning, of heart failure, at the Hotel Continental, in Paris.

Union Suspended.—The American Federation of Musicians, New York, has suspended the Manhattan Musical Protective Union for neglect of work and arrears of dues. The latter is a local branch of the larger organization.

Nevada Tours England.—Emma Nevada has started on a concert tour in the English provinces. She gave one concert at the Crystal Palace, London, assisted by Mlle. Fera, a young soprano.

Providence Concert.—Of a recent successful choral concert in Providence, R. I., a local paper wrote: "The Narragansett Choral Society gave its festival or closing concert of the season at the Hazard Memorial Hall. The audience was large and enthusiastic, and the general sentiment was that the concert was a most enjoyable one from beginning to end."

Pappenheim Pupils.—Dr. Geo. Conquest Anthony and Mrs. Corinne Wiest-Anthony, two of Mme. Pappenheim's talented professional pupils, have been re-engaged by the Presbyterian Church in Spring Lake, N. J., for the months of July and August, where they will also appear in recitals. Miss Frieda Stender, another of Mme. Pappenheim's pupils, was the soloist at the recent Clef Club concert, in Brooklyn, and scored an immense hit.

Successful Singing Society.—A Buffalo paper says of a most progressive vocal organization: "The Buffalo Liedertafel has rented new quarters. Hereafter, the society, during its season, will meet and rehearse in one of the large upper halls of Music Hall. The society has finished a most successful season and a season of artistic progress. The work next year ought to attract much attention and many new members, both active and passive."



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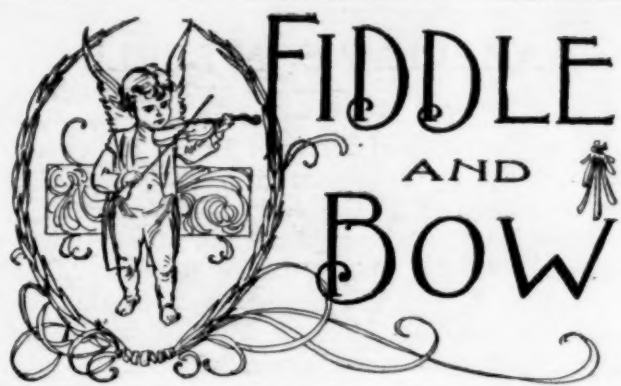
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Fall, 1898, Adelina Patti Tour.

IN AMERICA - DECEMBER, 1898.
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It is no longer possible to doubt the superiority of the violin over all other musical instruments. Mankind in general has paid the "king of instruments" the most glowing tributes. Languid and unemotional royalty has, time and again, been roused to intense enthusiasm or affected unto tears by the wide and wondrous variety of sentiment which fiddlers have expressed through the simple medium of fiddle and bow. Even Nero found himself able to relieve his pent-up feelings only when engaged in fiddling an obligato to the cruel sufferings which he inflicted on innocent Christians; and though history does not tell us what kind of a fiddle he used on those gruesome occasions, I venture to say that the instrument which afforded him such keen delight was incomparably inferior to the fiddles of the later Italian masters.

No, the fiddle's true position in the world of musical instruments can no longer be questioned. Recent scientific experiments in London and Paris have brought curious facts to light regarding the effect of the fiddle on the wildest and most ferocious animals; and the results of these experiments must surely delight all fiddlers and make them feel proud of their chosen instrument.

To the credit of the monkeys, be it said, the fiddle had an instantaneous and most soothing effect. At the very first measure of a classical melody (by Bach, I believe—which goes to prove that the monkey's musical instinct is of a surprisingly high order), all the monkeys assembled for the experiment ceased certain operations in which they commonly exhibit a phenomenal degree of technical skill. Indeed, their attitude is said to have been of the intent and respectful kind displayed by genuine music-lovers at a quartet concert.

The hippopotamus, though not so keenly appreciative as the monkeys, "rose, wagged his huge head from side to side, and again sunk back into his pool." The pumas gave unmistakable evidence of latent musical feeling; and they also disclosed the remarkable fact that they are a domestic, home-loving animal, for, when "Home, Sweet Home" was played with touching simplicity, they betrayed deep emotion, and "came forward with signs of satisfaction."

The long-abused and misunderstood coyote gave the scientific men something to think about. His musical cravings were simply insatiable. When the music ceased, he pleadingly extended a paw for more. Even the crocodile destroyed old-time fallacies by "sighing and gurgling," and other indications of a gentle and music-loving nature.

In strange contrast to the effect of the fiddle on wild animals, the flute and the clarinet, though performed on by most able musicians, failed to give enjoyment or arouse sympathy. Vultures, condors and eagles vehemently protested against the one-sidedness of reed instruments; and, it is said, the kangaroo sat on his tail and became strangely pugnacious.

All of which reminds me of an intelligent dog of my acquaintance, that, on a certain occasion, some years ago, startled me with its musical preferences and keen discrimination. The dog and I were excellent friends; and when, in the early days of our friendship, I became aware of his fondness for the fiddle, I felt that I ought to repay his attachment to me by indulging him in his strongly pronounced musical tendencies. So I used to play for him, almost every day—Bach, Beethoven, Brahms, in short, all such compositions as I felt would delight his æsthetic soul. And he would come and lie at my feet, every now and then looking the approval and pleasure he could not utter.

One night he seemed to be in a sad and retrospective mood. In vain I played the classics in his repertoire and mine. Nothing moved him. Hoping to draw him from his melancholy, I began to play a flippant French fantasia; but at this he looked so reproachfully at me that I quickly desisted. In sheer despair, I started the G minor concerto by Max Bruch. The prelude had no effect whatever. The glorious Adagio moved him to tears. But you should have seen that dog after I had played the brilliant opening measures of the Finale! At first he showed all his teeth and sneezed most violently. Then he tore across the room, barking wildly, and playing havoc with the bric-à-brac; and before I could stop him in his mad career, he had destroyed a pair of curtains, broken a pane of glass, frightened the friendly and peaceful cat into a convulsion, and caused a zealous policeman to rap his club frantically for assistance.

I have never again experimented with the Bruch concerto on this or any other dog; but, inclining to the belief that science would be the richer for such an experiment, I humbly recommend my experience to all who seek truth and wisdom, without, however, assuming any responsibility as to consequences.

GEORGE LEHMANN.

ALMA WEBSTER POWELL.

The Star at a Law Banquet.

Mrs. Powell was the particular luminosity at the banquet held at the St. Denis Hotel by the New York University Law School.

This banquet will go down in history as the first co-educational function of this nature. "Stag" dinners, as an inevitable rule, prevail at universities; but an assembly of this nature, comprising, as it did, both sexes, is an absolute rarity.

The place of woman in law is a debatable question. Alma Webster Powell, the well-known prima donna and a member of the law class, is ever ready with an endless supply of rapid-fire arguments calculated to convince the most dubious and incredulous.

In her speech before the class that evening, Mrs. Powell in substance said:

"I am about to address a meeting, which is, perhaps, to make future history.

"The study of law has aided materially to tear down the barriers between the sexes. It has given woman the opportunity of proving her position in society, of setting up and maintaining the status which to her has so long been denied. In law, sex is leveled, and man and woman argue side by side the questions which arise in legal jurisprudence. The prude discards her shyness, and the true woman appears. The idle gossip and prattle of society is supplanted by the more momentous discussion of legal alterations. The 'light' novel of the schoolgirl is superseded by the ponderous opinions of legal compilers. Woman's vanities become subjugated and forgotten in the strife for knowledge, and legal exponents ignore entirely the existence of sex.

So it is, and so it ought to be. We meet on the same threshold; we ask no odds, we crave no indulgence. We enroll ourselves as students of law; we are fully aware of all the exigencies; all we ask is to be permitted to rise to the occasion.

"We assemble here to-night in amiable fellowship, students of one class, students of one profession. If we do not greet you with the collegian's customary salutation of 'How-do, old man,' nevertheless the fraternal feeling of friendship is ever present. This feeling I also extend to those legislators who undoubtedly had woman's happiness at heart when they enacted those statutes which gave woman the same rights and privileges accorded to men.

"To my mind," said Mrs. Powell, with a smile, "one of the most important statutes ever enacted by a legislative body was the New York statute which grants to women the right to practise law."

Mrs. Powell also spoke on her pet theme, "Vocal Art Improved by the Study of Law." With a fund of arguments upholding her point of view, she demonstrated to the gathering that undeniable benefits were bound to accrue to the song-bird who would increase her interpretation and conception powers by the study of law.

At the conclusion of her remarks, Mrs. Powell was greeted with a round of applause.

The toastmaster, on behalf of the class, extended to the fair speaker a vote of thanks, and in the course of his remarks said:

"Whatever bearing your study of law may have upon your vocal art, and whether you determine to adopt law or song as your chosen profession, there can be no doubt that in either of these professions a great success awaits you. Should your choice be song, we can only say that your success in this calling will to some extent console us for the loss of a most promising woman in the legal profession."

FORTUNATE FRANKO.

Prince Friedrich Landgrave, of Hesse, the blind musician, brother-in-law of the Kaiser, and Nahan Franko, the New York violinist, concertmaster of the Paur Orchestra, played the Bach concerto for two violins on May 22, at a select musicale at the house of Mme. Haas, in Westbourn Park, London. The Prince, who was there "incognito," accompanied by his adjutant, Count Von Blumenthal, invited Franko to play with him.

"The prince is a magnificent musician," said Franko. "He has a marvelous memory. He played a long concerto without a mistake; also Brahms' sonata, opus 78, for the violin and piano.

"He learns by having someone play the music several times for him. He follows it closely, and never forgets it once learned.

"If he were not a Prince, but obliged to earn a living, he could make a fortune out of his violin. The Prince also played in a masterly manner the accompaniment to several songs done by Van Rooy, the Dutch baritone."

Hortense Hibbard Married.—On June 3, Miss Hortense Hibbard, the gifted New York pianist, who has long been successfully identified with the Chickering piano, was married to Dr. Eugene Howard. Accompanied by her sister, Adelaide, the new Mrs. Howard sailed for Europe, June 6, on the Kaiser Wilhelm der Grosse.

Virgil Work.—The last of the lectures at the Virgil School, New York, during this season, was given last Saturday. The subject was "The Symphony," and the work was illustrated by Beethoven's Fifth Symphony and the same composer's sonata in A flat, op. 31, No. 3. Mrs. Virgil, with the assistance of Miss Florence Traub, pianist, will speak in Alleghany, on June 10th, and in Sewickley, Pa., on June 12.

MUSICAL NASHVILLE.

The Wednesday Morning Musicales, of Nashville, has just closed a busy season. The value of the work of such an organization may be judged by the following list of concerts:

November 23, 1898—Song recital, Miss Vesey.
November 23, 1898 (evening)—Piano recital, Fanny Bloomfield-Zeissler.

February 1, 1899—Wagner programme.

February 7—Song recital, Katherine Bloodgood, contralto.

February 9—Cantata, "Olaf Trygvasson" (Grieg), solo and chorus.

March 6—Piano and song recital, Miss Cosgrove and Mrs. Thurston.

March 15—"Olaf Trygvasson," repeated by popular demand.

April 17—Programme of the ensemble music on Thomas' programme.

April 18—Chamber music, Miss McCandless, piano; Mr. Lampert, violin; Mr. Tavenner, cello.

April 20—Thomas Orchestral Concert, Tabernacle. (Club assisted in bringing.)

April 21—Thomas Orchestral Concert, Tabernacle.

May 10—Song recital, Mrs. M. S. Lebeck.

May 11—Song recital, Miss Mary Lee Leftwich.

May 15—Song recital, Justin Thatcher, tenor, Chicago.

May 10—Afternoon musicale, Chaminade Club, by special invitation of the musicale.

Nashville also has a Philharmonic Club and a Tuesday musicale, which do creditable work.

Powers in Kansas City.—Francis Fischer Powers, New York's famous singing teacher, has gone to Kansas City, Mo., for the Summer, where he will do some teaching and concert work.

Composer's Centenary.—Leipzig is preparing to celebrate the centenary of the death of Ditters von Dittersdorf, one of the most popular violinists and composers of his time. He wrote thirty operas, four oratorios, over forty symphonies, twelve violin concertos, seventy-two preludes for the piano, twelve four-handed sonatas, and many quartets, cantatas and songs. He also wrote an autobiography, which contains much interesting information concerning the times he lived in. A popular subscription is being raised to pay for the publishing of his symphonies, called "Ovid's Metamorphoses."

Toronto Conservatory Concert.—A Toronto paper had the following flattering things to say about a concert recently given at the Conservatory of Music, the leading institution of its kind in Canada: "The string orchestra of the Toronto Conservatory of Music, under the direction of Mrs. Dreschler Adamson, gave an extremely enjoyable concert, on Friday evening, in the Pavilion Music Hall, before a large and well-pleased audience. The orchestra, which is composed largely of young lady students at the Conservatory, gave a most creditable account of itself. The violinists, whose bowing was marked by skill and grace, executed their music with clearness and precision, and it was especially noticeable that they phrased with surprising unanimity and care, the result of the painstaking supervision of Mrs. Adamson."

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New York, June 10, 1899.

FOR A CUP OF TEA.

The season '98-'99 is practically ended. For some it has been a period of ceaseless activity and material advancement in worldly possessions. For others—the great majority—the coming Summer will have no welcoming cheer, nor prove a season of hope and alleviation. For this great majority has again suffered the penalty of its incredible thoughtlessness; and, still unable to look through the spectacles of truth and common sense, it will spend the Summer in futile moaning and bitter condemnation of conditions, for which it alone is responsible.

The evil of gratuitous playing and singing has attained such formidable proportions that few professional men and women can look forward to future seasons with new-born courage and hope of betterment. That there are many innocent sufferers from the pernicious effects of this yearly increasing evil, goes without saying. Those victims of a long-established social tyranny who have bitterly decried the system which their fellow professionals have assisted in establishing so firmly—those innocent sufferers have long since come to realize the importance of their protestations. They have struggled in vain to establish for the artist that prestige which is his right. They have battled unsuccessfully to create conditions which might make the artist happier than he is, and yield material recompense commensurate with his worth.

The greater number of sufferers from the system now in vogue foolishly imagine that they are the victims of a social conspiracy; that they have not encouraged the wrong-doing of the "patrons of Art"; and that they have adopted the best and most rational means of furthering their material interests, and of gaining an honorable place in the world of Art. Little do they imagine that, from the very beginning of their professional career, they have largely contributed to their own despair! Unwilling, too timid, perhaps, to trust their own judgment; guided by the despicable exhortations of calculating persons, their initiatory step into professional life is a sad mistake, whose consequences they are destined to appreciate, when it is too late to rectify their early error.

The local player or singer of to-day is a veritable Tommy Tucker. At the invitation of a "patron of Art," he smilingly entertains his hostess' friends, and thankfully accepts recompense in the form of light refreshments and fulsome eulogy. Not only is he so undignified and foolish as to exchange his professional services for unwholesome twaddle, and an inexpensive supper, but he actually believes his hostess when she vividly outlines to him the wide and lasting benefits that must accrue from his self-sacrifice. Soon his hostess' friends (all of whom have been so charmed with his beautiful playing!) besiege him with similar requests, and, strange to say, he accepts these "engagements" with a feeling akin to gratitude.

How many Tommy Tuckers have confided their woes to me! How many have told me the old, old story of mispent seasons, of hopes unfulfilled, of bitter disappointments and cruel suffering! Yet, year after year they eagerly pursue this will-o'-the-wisp, hoping, ever hoping for the reward that never comes. Nor do they appreciate that not they alone must suffer the consequences of their grave stupidity.

It is almost incredible that such a deliberate system of "sponging" on the artist is so widely practised among the wealthier class of a city like New York. The women who thus obtain an artist's services are generally intelligent enough to understand that they have no more right to expect, gratuitously, a musical performance for their guests, than they have the right to request a fashionable tailor to present them with elaborate gowns. They know full well that they are imposing on the good nature and

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credulity of an artist; and when they experience any difficulty in obtaining their wishes, they do not hesitate to assure the gullible musician that he will reap all sorts of indirect benefits from "this one" gratuitous performance.

All this is, of course, contemptible; and the more amazing, that supposedly refined and intelligent women should practise such deceptions. But the remedy lies near to hand. The musician himself has made the evil possible. It rests with him, whether this evil shall be wiped out of existence, or continue its alarming, perilous growth.

GEORGE LEHMANN.

A TALK WITH PAUR.

Mr. Emil Paur, the conductor and solo pianist, was seen by a representative of **MUSICAL AMERICA** on Wednesday.

In reply to the question as to whether or no there was any truth in the rumor that he would be at the head of the National Conservatory of Music, New York, this year, Mr. Paur said, "Yes."

The offer was made to the conductor some time ago, and his delay in sending his answer to Mrs. Thurber resulted from Mr. Grau's offer of a position as Wagner conductor at the Metropolitan next season.

Nothing has been decided regarding the deal at the Opera House as yet. Mr. Paur received a cable from Mr. Grau, in London, last Saturday, and, as he expressed it, another might appear at any moment.

It is well known among musicians that this offer was made by Mr. Grau some time since, but Mr. Paur hesitated, as his entire time would have been required at the Metropolitan.

Mr. Paur will conduct the Philharmonic Orchestra next season, and will start about the middle of October on another Western trip with his New York orchestra, under the management of George W. Colby. Mr. Paur, again, will be the solo pianist. This trip will extend as far West as Chicago and St. Louis.

There is no question regarding the impression this musician made upon the public outside of New York. It was a profound one, though it did not cause a sensational demonstration of any kind. But that is a cause for gratitude, as we all know that in nine cases out of ten a conductor forfeits his opportunity to advance musical taste when he becomes a fad. Mr. Paur will never fall into this danger; he is too honest, too straightforward. He has spread abroad a healthy musical gospel. Besides all this, he is a thoroughly original piano player. His success was as quick with the general public as with the musicians.

During the Spring tour the Paur Orchestra traveled West as far as Detroit. There were three concerts given in Cleveland to crowded houses. Detroit, Buffalo, Rochester, Scranton and a number of Canadian cities were visited.

Mr. Paur is fond of New York, and is delighted to remain here. He will spend the Summer abroad, sailing some time this month to visit his mother and sisters in Germany. Now he is awaiting the arrival of his two boys, who are at school, and Mr. Grau's cable.

Mr. Paur had many kind wishes for **MUSICAL AMERICA**.
H. M. H.

Frau Sucher to Teach.—Frau Rosa Sucher, the eminent dramatic soprano, is about to follow the example of Lucca, Materna, Brandt and others in devoting part of her time to teaching advanced students of dramatic song at one of the Berlin music schools, her specialty, of course, being Wagner's heroines.

U. of P. Concert.—The pupils of the musical department of the University of Pennsylvania gave a concert last week, about which a Philadelphia paper wrote: "The chief interest centred in two compositions by graduates. Alonzo Starr wrote a piano suite for four hands, and P. W. Orem a romance for violin. In each instance the legitimacy of Dr. Hugh A. Clarke's school was illustrated, and the musical idea was therefore invariably expressed with good grammar and convincing emphasis."

Mexican Musician Shot.—Captain Lorenzo Santibanez, the leader of the Presidential Staff Band, in the City of Mexico, who has frequently taken that organization to the United States, was shot and instantly killed late last Sunday night. Captain Santibanez was at a party given at the house of Alejandro Cassillas, who in jest pointed a pistol at him. The pistol went off, and the bullet entered the left eye of Captain Santibanez, causing instant death. At midnight Cassillas was arrested, and the law will determine whether it is a case of murder or an accident.

AMERICANS IN BERLIN.

BERLIN, May 28, 1899.

Among the pupils of Professor Ernest Jedliczka's class, who took part in his concert given in the hall of Stern's Conservatorium (Prof. Gustav Hollaender, director), were the following English and American young ladies: The Misses M. Dickson, M. Melville, S. Newmark, D. Miller, E. Schenk, E. Free, E. Scarborough, Meares, B. Carr and A. Braumann. Selections from the works of Liszt, Chopin, Bach, Schumann, Weber, Saint-Saëns, Tchaikowsky, Beethoven, Rubinstein, Raff, Brahms, Moszkowski were artistically presented, and proved once more what a splendid instructor is Professor Jedliczka.

The "Leipziger Tageblatt und Anzeiger," in speaking of Miss Augusta Cottlow's playing in that city, says that the chief interest was centred in this pianist, who, though still very young, has a wonderful strength and elasticity in her fingers in forte passages, while at the same time she possesses a velvety softness in piano. Her technic is brilliant, revealing an extraordinary virtuosity in octave playing. In every respect she shows undoubted talent. Among her numbers on the programme were: Grieg's A-moll Concert, Chopin's F sharp minor Nocturne, Liszt's E major Polonaise and four Präludien by Flörsheim, the musical construction of the latter being beautifully carried out.

Mr. Arthur M. Abell, the violinist, with his charming young wife, will pay a visit to America this coming Summer. They leave Berlin on June 15.

Mrs. and Miss Louisa Voight have left for America.

Mrs. and the Misses Nellis propose being present at this year's musical festival at Bayreuth.

Mrs. Bigelow and her daughters will spend their Summer holidays in America, and will depart shortly for the States.

Mr. Cecil Broadwater, of Montana, U. S. A., who is a well-known figure in American society here, and has been in Berlin for somewhat over a year, studying German, will return home soon after Whitsuntide.

Mr. Biggerstaffe contemplates leaving Berlin in the immediate future, and joining his sister, at present in Paris, for a tour through Italy.

Miss Güssbacher, whose introduction of the "Delsarte" system has met with such success in Berlin, has departed for America, where she is taking another "Delsarte" course at Lake Chautauqua.

A charming little impromptu gathering took place at Mrs. Nellis' cosy home, at 13 Courbière Strasse, on May 7. Among the guests I noticed Dr. and Mrs. Anderson, of Yale; Dr. and Mrs. Watson, Mr., Mrs. and Miss Edith Griscom, Mr. and Mrs. Derrick, Mrs. and the Misses Bigelow, Mrs. Gussbacher, Mrs. and the Misses Wheeler, Miss Smith, Lieutenants von Schöneberg and von Bülow, Mr. McGibeny, Miss Michaelson, Baron v. Hirsch, etc. Mrs. Anderson, during an animated talk on the "Delsarte" system, kindly volunteered to illustrate it, and went through a whole series of gestures and movements in a manner which was close on perfection, as Mrs. Anderson was one of the most prominent pupils of the famed Mme. Alberti. Mr. Derrick, whose voice is daily gaining in power and register, splendidly rendered "My God, to Thee" and "Coming Thro' the Rye," Mrs. Anderson illustrating.

This is from the current issue of "The German Times": "Mr. Bernhard Listemann, the celebrated American violinist, will spend the Summer in Germany, and join his daughter, Miss Virginia Listemann, who is studying singing in Dresden. One of Mr. Listemann's sons studied at the Berlin Hochschule some years back, and is a very proficient violoncellist. At that time he could not by any means be termed either a flowing or powerful speaker in public. We remember his first and last attempt to publicly 'orate' at a meeting of an Anglo-American debating club in Berlin, started by Messieurs Abel, J. J. Trotter and Leonard Liebling. It was, to say the least, short and sweet."

RUNTIME.

De Wolf Hopper to Harry.—A despatch from Fargo, N. D., says that Nellie Bergen, the comic opera singer, who just secured a divorce there, is to marry De Wolf Hopper at once.

"Choir Journal" Music.—The "Choir Journal" of May 20 contains a very melodious and well-written "Benedic Anima Mea," for quartet choir, by Walter Gould. It is of moderate difficulty, and could be quickly prepared and effectively sung by the average church quartet.

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How degenerate one's musical taste becomes in these steaming Summer days.

I experience not the slightest desire for Beethoven, Bach, or Brahms, while mere thought of Wagner sends me straightaway to the shower-bath.

But coon songs?

Ah, that is music of another color!

With unabating interest I could listen (and I do listen) for hours to some iron-lunged negro, bawling ballads about his "baby" or his "honey," and no symphony for full orchestra has ever given me greater delight than to hear over and over again that a certain bankrupt minstrel "thinks he'll telegraph for ten or twenty, maybe," or that another is "livin' easy, on pork chops greasy," and also pickin' on a Spring chicken," or that the heart of a third is on fire, and he must needs have "a kiss by wire."

Fearful and awesome are the deeds of the negro world, as related in these rag-time ditties, and since I have been studying them, I view Sixth avenue with entirely different eyes than formerly. I am always looking for the "cheap man, who spends his money on the instalment plan," and the very modern lady, who told her admirer that "when he has no money, he needn't come around."

Silly as some of their titles sound, these songs contain a wealth of sentiment and humor.

Chanted with intelligence, much of their characteristic doggerel becomes a faithful reflection of the negro's life and ideas.

There are not so many persons to-day who laugh at Dr. Dvorák's enthusiasm for these melodies and rhythms.

Much of what the genial Bohemian schoolmaster prophesied is already come true.

* * *

Another kind of music that recently gave me indescribable pleasure, was that made by the drummer of Weber & Field's orchestra.

I occupied a corner seat on the first row, and thus not a movement nor a measure of the drummer's music escaped me.

Before this young man's astounding strength, skill and versatility, Rosenthal's feats on the piano pale into absolute insignificance.

For nearly three hours I gazed with fascinated eyes on the wonderful work of that drummer, and then I decided to suggest to Victor Thrane the idea of a recital at Carnegie Hall.

I am sure that it would draw, if the performer's attainments were properly set forth in alluring advertisements.

This marvel plays, simultaneously, on three drums, two being manipulated by the hands, and one with the right foot, the same member also serving to whack the cymbals.

Occasionally come interludes where the left hand continues the drum process, on two instruments of different pitch, while the right operates a pop-gun, a bicycle bell, a xylophone, a tam-tam, a set of bells, or a sand-paper machine, as opportunity may require.

And all this with a speed and accuracy little short of bewildering.

The man's rhythm on the drum was soothing to the musical soul, and, from being merely pleasant at first, his crisp trills and rousing bass-drum thumps soon became necessities.

Don't ever sit near the drummer at Weber & Field's, or, like myself, you will have heard nothing of Weber's wit, and seen nothing of Mabel Fenton's generous amplitude—however apparent—and your dollar and fifty cents will have been spent in vain.

* * *

Diligent Mr. Henderson! He has gone to the trouble of digging through his musical scrap-book of last season, and presenting us with a list of the novelties produced during that time. Here is the list, with the dates of presentation:

September 6—Sousa and Klein's operetta, "The Charlatan."

September 20—Smith and Engländer's new operetta, "The Little Corporal."

September 27—Smith and Herbert's operetta, "The Fortune-Teller."

October 30—Rimsky-Korsakow's "Capriccio Espagnol."

November 15—Strange and Edwards' "Jolly Musketier."

November 23—Adele aus der Ohe's suite in E major.

December 3—Walter Damrosch's "Manila Te Deum."

December 4—Bourgault-Ducoudray's symphonic poem, "L'Enterrement d'Ophelie."

December 4—Bourgault-Ducoudray's symphonic poem, "Vivian."

December 14—MacDowell's symphonic poem, "Launcelet and Elaine."

January 3—Henry Holden Huss' trio, opus 4, revised version.

January 17—Minor piano novelties played by Joseph Weiss.

January 30—Smith and De Koven's "Three Dragoons."

February 20—Minor piano novelties played by Joseph Weiss.

February 23—D'Indy's symphonic poem, "Istar."

March 7—Arthur Foote's quintet in A minor.

March 10—Mancinelli's opera, "Ero e Leandro."

March 14—F. X. Arens' quartet, opus 12.

March 14—Bruno Oscar Klein's sonata for violin and piano, opus 10.

March 16—Horatio Parker's "Astant Angelorum Chori."

March 17—Piano novelties by MacDowell at his recital.

March 22—Chabrier's "Bourrée Fantasque."

March 28—Mrs. H. A. A. Beach's sonata for piano and violin, opus 34.

April 16—Perosi's "Resurrection of Lazarus."

April 21—Sonata in G for piano and violin, and songs by Walter Damrosch.

* * *

Mr. Riter Fitzgerald, the entertaining critic of the Philadelphia "Item," for whom the name of Wagner is as a red rag to a bull, recently worked himself into a pretty rage regarding Paderewski's chances of success here next season.

Mr. Fitzgerald hands out this to his beloved confrères, the New York critics:

"The New York critics are the most thoroughly prejudiced of any I have ever come across.

"They have been attempting to underrate Paderewski.

"They have been insinuating that he is not the greatest living pianist.

"These New York critics are fools.

"They write pompous articles, with the assistance of an encyclopedia, and mystify the public.

"However, they cannot interfere with Paderewski, and I predict that his coming tour will be a greater triumph than his former one in the United States."

* * *

It is not too warm for the New York "Sun" to talk of long hair. Here is what the musical man says on a subject that has been threshed very thoroughly:

"Nothing is more painful than the present attempt of aspiring pianist visitors to make their appearances as weird as possible. They train their hair into the most freakish ways of growth, assume the most uncanny expressions of face, and look generally as miserable as they can—at least, so long as they are in front of the camera. In the case of men provided by nature with the merely common features possessed by the majority of mankind, these efforts at distortion are especially distressing. They rarely manage to suggest anything more interesting than impending nervous prostration, and the urgent need of a comb and brush."

* * *

The New York "Journal," in a recent issue, printed this interesting news-item:

"Music caused the death of a beautiful three-year-old filly at Florence, Ala., the other day. A farmer drove the valuable young mare into town, and as he was driving up the principal street a brass band suddenly struck up its blatant music. The mare had never heard any sound like that before, and so startled was she that she dropped dead in the shafts of the trap."

The Banda Rossa must have been in town.

LEONARD LIEBLING.

PIANO AND FORTE.

Edwin M. Shonert, the well-known pianist, has been engaged to take charge during the Summer of the piano department at the Georgia Female Seminary, in Gainesville, Ga. Commenting on this circumstance, the Atlanta "Constitution" says: "The management have determined to spare no effort or expense in placing their conservatory on a par with the best Northern conservatories, and in furtherance of this determination they recently made Mr. Shonert a very flattering offer, which he was induced to accept. Mr. Shonert has already taught some in the South, a number of years ago in the conservatory at Augusta, and for several seasons as director of the piano department at Montague Chautauqua. With Shonert as the head of the conservatory, a new era of prosperity and usefulness is predicted for this already famous institution.

Emil Liebling, the hustling Chicago pianist, was recently in Sioux Falls, where his scrapbook was enriched with this flattering bit in the "Leader":

"One of the largest audiences which has filled the Opera House this season took advantage of the opportunity last evening of hearing Emil Liebling, the eminent Chicago pianist, and it is safe to say that there was not one of those who attended but that felt more than repaid, especially those of the audience, and they were of the majority, who were musically inclined. In fact, the audience was one

of the city's best, and the approbation which was so generously accorded to the noted musician, was critical, and consequently so much the more valuable."

Mr. Allen H. Spencer gave a recital in Kansas City last week at the Kimball warerooms. This was his programme: Fantasia, C major (Händel); Variations, F minor (Haydn); Impromptu, op. 16 (Rubinstein); "Nachstueck" (Schumann); "Ungarish" (MacDowell); "Fruelingsrauschen" (Sinding); Poem Erotique (Grieg); Mazurka, op. 2 (Sapellnikoff); "A Midsummer Night's Dream" (Templeton Strong); Improvisation on Prize Song, "Meistersinger" (Wagner-Schuetz); Waltz, "Roses from the South" (Strauss-Schuetz); Waldesrauschen, "La Campanella" (Liszt).

Miss Zudie Harris, the young Louisville pianist, who made such a marked impression at the recent Festival held in her native city, gave a recital just before she left there for New York, en route to Europe. The concert is thus described by a leading Louisville paper: "A large and enthusiastic audience gathered at Liederkranz Hall to bid farewell to Miss Zudie Harris, who will leave shortly for Europe to play in concert in a number of the leading cities of the continent. Miss Harris had announced a request programme, and rendered the compositions with which she had endeared herself to the hearts of Louisville people. She essayed the somewhat daring feat of occupying the entire programme herself, but the result was a complete triumph, as was shown by the spontaneous applause which followed every number. Miss Harris received a number of handsome floral tributes during the evening. The concert strengthened the hold which she has on the music-loving people of Louisville, and they will eagerly await the time when she shall return an even more polished musician than she is now."

Nikisch in Russia.—The Russian tour of the Berlin Philharmonic Orchestra, under the direction of Arthur Nikisch, was almost a triumphal procession, according to the accounts in the Berlin papers. Great enthusiasm was shown at the four concerts in St. Petersburg, the receipts being nearly \$10,000; at Odessa so great was the sale for two concerts that a third was given.

Rochester Festival.—The Rochester Press Club Music Festival, recently held under the direction of Mr. Ludwig Schenck, was a pronounced success. A Rochester daily says: "The programme, as a whole, was a masterpiece in its composition, and a triumph in the manner of its presentation. From the beginning to the end, from the very first note of the first number to the very last note of the magnificent selection from 'Lohengrin,' which brought the performance to a close, the music, vocal and instrumental, was of a character that left little to be desired. It was to be expected that the work of the chorus would be of a high order, but few probably had looked for such effects as were secured under the artistic direction of Mr. Schenck."

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